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Pop-up Advent Calendars

Ann Montanaro Staples
Salt Lake City, Utah

For many families the initial preparation for Christmas includes the display of an advent calendar to count-down the days to the holiday. Some of the most interesting of these calendars include pop-ups and other three-dimensional features.

GEMO. Children on a water wheel

The word Advent means "coming" or "arrival," and, in the Christian world, the days leading up to the birth of Christ on December 24 are called the season of Advent. This period starts on the first Sunday following November 26 and, simultaneously, marks the start of the new ecclesiastical year. [1]

The tradition of advent calendars can be traced back to the 19th century. One of the early practices was to put a chalk mark on a door for each day in December till Christmas Eve. Another was to light a candle every day, either on an advent wreath or a chandelier. The first advent wreath is said to have been invented by the Lutheran theologian, Johann Hinrich Wichern (1808-1881). In 1839 he used a wooden wheel with four large and nineteen small candles. During Advent, each Sunday, a large candle was lit, while on every other day a small one was lit. Children could see how many more days remained until Christmas.

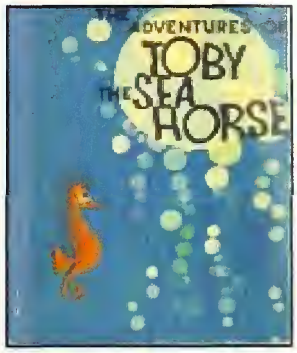
An Illustrated Story of the Nativity

Continued on page 2

George Theiner and Rudolph Lukeš

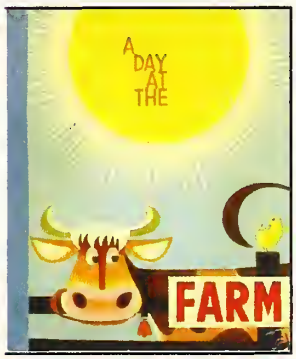
Ann Montanaro Staples

George Theiner and Rudolph Lukeš created at least eight English-language movable books between 1963 and 1965. The books, printed in Czechoslovakia, were published by Bancroft and Co. (Publishers) Ltd., London.



Adventures of Toby the Sea Horse

Little is known about Lukeš. Born in 1924, he was the illustrator of at least fourteen pop-up books. Kyle Olmon notes on his blog "Rudolph Lukeš was an illustrator for the country's publishing giant, Artia Prague. His color palette and design aesthetic are decidedly of the time and I find a certain charm in his depiction of animals … Lukeš is restricted to only four spreads and the compositions are quieter than his contemporaries. I don't know if it's the simplicity and directness of the pop-ups or nostalgia for my youth, but the work always stands out to me when I see it in collections. It is unclear who paper engineered the pop-ups, but many of his titles are quite similar and I would not be surprised if Lukeš was in fact the paper engineer."[1]



A Day at the Farm

In addition to the books Lukeš did with Theiner, in 1968 he also published six movable books with Golden Books: *Cow and Her Friends*, *Dog and His Friends*, *Elephant and His Friends*, *Lion and His Friends*, *Tiger and His Friends*, and *Turtle and Her Friends*. Two additional titles have been found that were published by Editorial Roma in Barcelona in 1972: *El Basset Acomplejado* (with pop-ups illustrations depicting a peacock, owls, dog, and mules) and *El Tigre Señorial* (with pop-up illustrations depicting tigers, camels, rhinoceroses, and zebras).

The Little Polar Bear

Continued on page 8

The Movable Book Society
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The deadline for the November issue is October 15.

Pop-up Advent Calendars , continued from page 1

Another tradition relates to the "advent tree," originating around the mid-19th century. At the start of the Advent period a conifer would be placed in the home and every day a prophecy from the Old Testament would be recited before placing a candle on the tree. Also added was a paper star on which the recited text was written.[2] The first printed advent calendar dates from 1902, (by some accounts 1904), but it was not until after the second World War that mass production began. [3]

Typically, advent calendars have twenty-four numbered windows or flaps to be opened, one each day, to mark the days before Christmas. Flaps open to reveal illustrations, text, or even candy. It appears that the earliest commercially-printed, pop-up advent calendars were issued in the 1950s. But, since few are dated, it is difficult to set an exact date. Three-dimensional advent calendars can be found in many forms: individual advent calendars with pop-ups; pop-up books that incorporate an advent calendar either into the text or as separate advent page; folded, three-dimensional advent calendars; and pop-up advent greeting cards. This survey does not include unfolding, panoramic advent calendars or those with stand-up scenes.

At least twenty hard cover books with both pop-ups spreads and advent calendars have been identified.

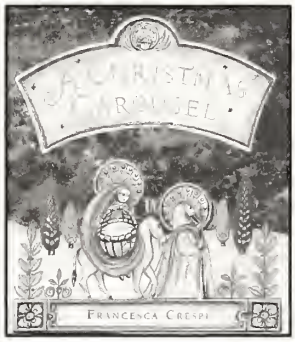
Pop-up Books

The Christmas Baby is an example of a book that has an advent calendar independent from the text. The calendar is inside the front cover, the text follows. It has a single pop-up scene inside the back cover. In another example, the large, stiff cardboard covers of *A Family Christmas* house a small, twenty-four-page removable book, *The Story of Christmas*, a pop-up nativity scene, and numbered windows keyed to the illustrations in the book.

The Christmas Baby

Caspari has published two advent calendar books: *An Illustrated Story of the Nativity* and *The Night Before Christmas*. Both are hardcover books with double-page, three-dimensional scenes inside the back cover and numbered windows within the pop-up display. The pop-up in the first is the stable scene with the wise men and animals near Mary and the baby. (In 2008 that pop-up was issued as *Three Dimensional Pop-up Advent Calendar* by WJ Fantasy.) *The Night Before Christmas* features a four-story, early twentieth-century house decorated for the holiday.

Francesca Crespi's *A Christmas Carousel* has multiple flaps incorporated into the text that can be opened on each of the five sections of the three-dimensional carousel book.



A Christmas Carousel

The First Christmas.
Moseley

The First Christmas: Giant Pop-up Nativity and Lift-the-flap Advent Calendar by Stuart Moseley and Sarah Smith is a big (32 cm.) hardcover book, that has a large pop-up nativity scene. The only interior text is three short sentences printed on the pop-up spread. The Biblical text from Luke appears on the back cover. Additional short sentences are printed underneath each of the numbered windows, which are printed inside the front and back covers.

Justine Swain-Smith's 2007 book, *The First Christmas,* is illustrated with colorful pop-up spreads. Printed on perforated gatefold pages are pieces that can be removed to assemble a stand-up nativity. A small advent calendar is one of the loose pieces.

The First Christmas.
Swain-Smith

A Pop-up Book for Christmas by Joan Bowden has eight pages of text, including three pop-up spreads illustrating Christmas traditions. Two pages of lift-the-flaps are followed by a double-page pop-up of a "Christmas Castle." Each of the numbered advent windows, part of the castle, includes a thought or idea for the day.

Continued on page 11

Peter Dahmen
Heart and Soul and Millions of Clicks

Ulrich Tietz
Germany

My wife and I drove to Dortmund, with 580,000 residents the biggest town in the Ruhr area, and a former center of the coal and steel industry. Between 1960 and 1994 the town experienced a structural change, because all of the fifteen coal mines and most of the steel mills closed down.

We arrived in a district which is typical of the region: A huge steel mill was dismantled there and rebuilt in China. On that site a big leisure area with a lake was created. New technologies were developed and new residents began to settle.

In the middle of this forward-looking region the qualified designer Peter Dahmen (born 1967) settled and started up his own business. He became known around the world through his impressive paper design and spectacular projects.

We came to a beautiful old mansion, were given a warm welcome, and led into the study. A big desk was the center of the room, in a showcase a few pop-up books could be seen, a collection of designer paper hung from the walls. Everything was tidy: no paper cuts lying around, like after a "smashed piñata" (as with Bruce Foster in Movable Stationery, *May, 2010). Here works a man who needs peace of mind and tidiness to be creative.*

Peter Dahmen

Q. Mr. Dahmen, is it a coincidence that you settled here?

A. While looking for a good place to study design, several towns were choices. That I moved to Dortmund twenty-five years ago was more or less a coincidence. During my studies, I first established business contacts in this region, therefore, after my final degree (in 1993), going into business for myself in this city was obvious. At those times – in the years before the internet – I had no supra regional or international customers. But I like living in Dortmund and probably will stay here for the next years, too.

Q. The videos of your objects have more than 8.7 million clicks on YouTube. Does one take a little pride in that?

A. I am happy about every single click. I feel a great gratitude rather than pride. I would never have imagined that my works would evoke so much interest and enthusiasm.

Q. A fat lot of use that is!

A. The best things in life are free. I shoot my videos because I enjoy doing it and because I think that a "film" is a wonderful medium to present pop-ups in motion. In my opinion, pop-ups cause fascination, especially in this one moment, when a flat object turns into a three-dimensional scenario. It is almost impossible to present this transformation in a photo. I don't receive any direct financial revenue for my videos – but I do not expect that. Nonetheless, I can say that my presence on YouTube has had quite a positive effect. But the majority of these effects is of an indirect nature. For example, now my website is more often recommended by Google – which results in requests from all over the world. Thus sometimes projects come about which are interesting, not only artistically but also economically. Without my presence on YouTube and Facebook I would probably not get these requests.

Q. What gave you the idea of pop-ups?

A. I always loved working with the materials paper and cardboard. When I was a little boy, I liked to sit at my writing desk, constructing and building things. I didn't get the idea of constructing pop-ups until 1989, during my studies. I was looking for a possibility to easily transport my three-dimensional paper works from my apartment to university and vice versa. Since I had no car in those days, but traveled by bike or streetcar, my idea was to construct my models as foldable objects, a good solution for transporting problems. It was then that I discovered my enthusiasm for constructing pop-ups and ever since then I could not let go of this subject.

We had the opportunity to see some of his original treasures: A peacock with a delicate wheel, a blossom with Goethe's chromatic circle, abstract objects and designs for cards and large-scale projects, all of them very complicated and exactly wrought.

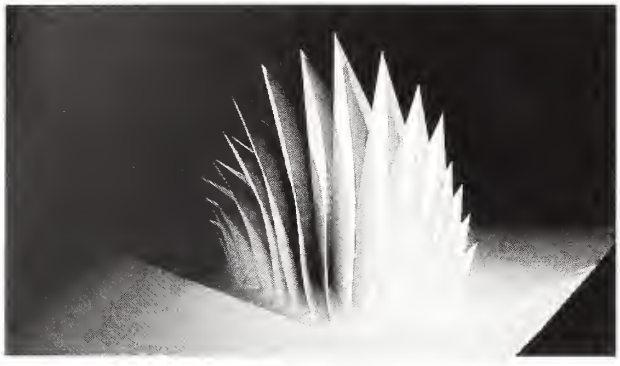
Q. You were employed by a great German supplier for paper and handicraft materials for six years, where you were responsible for concepts, presentation, the realization of publications, paper products, packaging, and corporate design. What gave you the courage to start your own business?

A. Prior to my regular employment, for eight years I had been working as a self-employed designer. Since I had experienced both sides – regular employment as well as self-employment – returning to self-employment wasn't such a big step for me. Yes, it is true that working as a self-employed person always implies business hazards. But there are also great advantages, being able to organize one's own time freely. And it is nice to have the chance to work for very different customers and on varying projects.

Q. The sentence "Please create an anniversary card for me" is probably very naive. How would you describe the process from the idea to the finished product?

A. There are very different projects. In most cases of commercial requests, the motif is predetermined by the

customer. For example, I am often asked to construct a certain building as a pop-up. It is rather unusual that I receive truly creative requests that give me artistic freedom. As compensation I like to create abstract pop-up sculptures. My free artistic works are not about representing reality, but about creating a spectacular moment of transformation from a flat card to a three-dimensional object. But all projects – customers' orders as well as my free work have one thing in common: Between the first draft and the completed prototype many hours of practical testing go by. The first drafts are always completely developed as handmade articles. Usually I have to build several models before I am content with all of the details. It is not unusual for me to build ten or more models. This is due to the fact that I like puzzling out new techniques instead of repeating an already known solution over and over again.



paper sculpture

These efforts normally don't pay off in matters of a single birthday card. It takes several days to create a really new pop-up card. Of course I could simply alter an already existing draft, too, then it would take less time – but to be honest, I am not so much interested in those tasks.

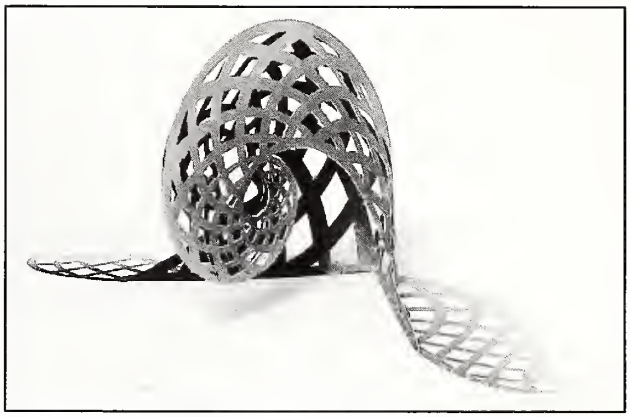
Q. Where are your merchandised cards printed and put together?

A. My customers decide about this. Some of my designs are produced in Asia. But then there is the disadvantage that I am not able to influence the production. Additionally long waiting periods have to be taken into account. Therefore I am glad that most of my customers commission a card publisher in Dortmund to produce the items. In this case, printing as well as pressing and assembling take place on-site. The folding and gluing is accomplished by a workshop for handicapped – a fact that particularly delights me. Due to the extensive production of cards, many permanent jobs for disabled people could be established.

Q. One gets the impression that the "Tesla-Project" of the Swiss illusionist Marco Tempest presented particular artistic and technical challenges. [http://bit.ly/MrOeYF]

A. Yes. That is true. One especially nice thing about this request was that my customer granted me a lot of freedom. Thus I could incorporate many of my own ideas into the varied pop-up scenes. It is planned that the magician Marco Tempest will enact his "Tesla-Story" for approximately three years. For this reason I had to construct very solid pop-up scenes so they would last for that period without any damage. For example, there is one scene in which a paper ball is taken out of the book. I have reinforced many parts on the back side to make this paper object solid so that this object alone consists of more than fifty parts – of which only twenty-five can be seen by the audience.

Q. You did the pop-up engineering for BMW/Mini, for a 10x5 meter-sized object with a weight of 2 250 kg. The latest project, the huge pop-up book for the New Media Award Gala 2013 even has five spreads with a height of more than 3 m. Did you have any problems transferring your design into this size?



paper sculpture

A. When connected with large-scale projects like these, I work together with experts. In this case it was a company that specializes in the construction of movie scenery and booth construction. Actually you cannot transform every idea which can be built from paper in a small format into such enormous dimensions. In this case, rather heavy materials were applied, so that I could not – for static reasons – allow for elements that poked out of the wall too far. To make projects like these work smoothly, I confer with my colleagues who are responsible for the realization before I make my first drafts.

Q. Is it possible to buy your paper objects?

A. Aside from my pop-up cards that came into existence as serial productions and are available commercially, I create artistic objects which I fabricate on demand – as individual items or as strictly limited editions. Recently a collector from the U.S.A. purchase twelve of my pop-up sculptures for his private collection.

Q. Would you like to do the paperwork for a pop-up book? In what field? On what subject?

A. Since it always implies constraints, if you have to allow for the possibilities of reproduction to your design phase, I am more interested in the creation of unusual, individual items, without considering the potential of large-scale production for the particular design. My free works are rather

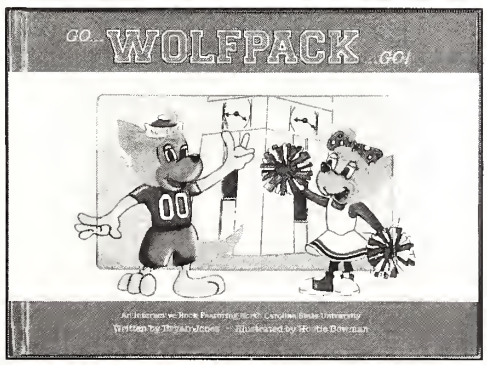
unsuitable for a large-scale book production.

Since I usually have to consider certain wishes concerning subjects or motifs while working on the requests of my customers, I take special interest in abstract motifs when I do my free works, where representing something objective is not the focus of attention. I take special interest in exploring and making the most of different techniques of folding. The design of the finished object often results from particular paper mechanics. Many of my colleagues want to tell a story through their works – not me – I do not have any interest in that at all. I am rather excited about the creation of abstract pop-ups.

We thanked Peter Dahmen for the insights into his pop-up world and for the interview. So that was our visit to a paper engineer, who does not make books, but who is very versatile and curious about new challenges. Now he is looking forward to visiting us in return and to discovering what it looks like at a collector's home. More of his work can be seen at: www.peterdahmen.de.

Collegiate Kids Books

Pop-up book fans know that a wide variety of subjects appear between their covers: everything from elementary counting books to sex handbooks. But, if you are a looking for a way to promote your college, Collegiate Kids Books may have a book for you. The publisher has, so far, issued five interactive books designed to build school spirit and promote college life. Each of the books is named for the school's mascot and introduce U.S. schools in North Carolina and Virginia: North Carolina State University, The University of North Carolina, Virginia Tech, Appalachian State University, and East Carolina University. Written by Bryan Jones and illustrated by Hootie Bowman, the fourteen-page books include tactile inserts, a simple tab-operated movable, lift-the flaps as well as the school's fight song.



Go...Wolfpack...Go!

"Hootie and I wanted our books not to be just about sports, but also about the whole college experience," says Jones. "That's why we made sure to include information about each school's academic history, traditions, and campus. It gets kids thinking about college early on. Most parents want their kids to pursue some form of higher education. They want them to succeed in life, and setting them on a trajectory for that success often includes attending a college or university. And even if kids don't ultimately choose their parents' alma mater, starting the tradition from a young age helps to get them excited about higher education in general."

The books are $19.95 each and are available online at: collegiatekidsbooks.com,

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Questions and Answers

Q. I'm looking for the English text of *The King of Ninepins*, the ninth book of Kubasta's Counting Series. Please email me at TietzH@web.de.

Ulrich Tietz
Germany

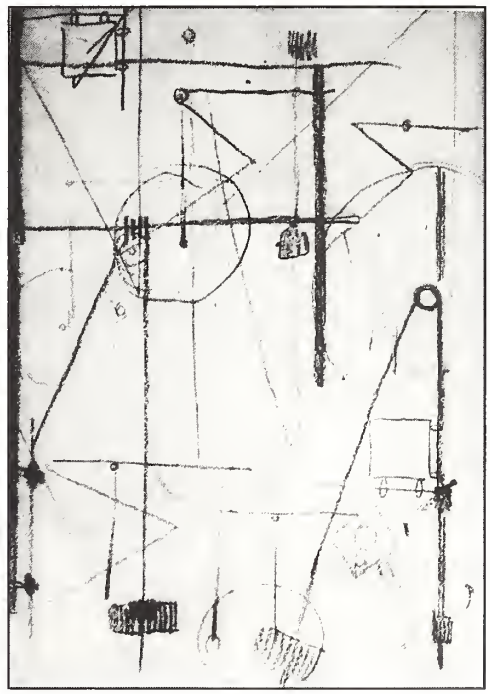
Q. Walter P. Phillips and Phillips Publishers of Newton Massachusetts issued several children's pop-up books circa 1950. One of these, *Busy Bee Play Book*, also included a double-sided punch-out jigsaw puzzle on cardstock, and was jointly published with Rand McNally. Two questions:
1. Did any other Phillips books contain jigsaw puzzles?
2. What was Phillips' relationship to Rand McNally?

Anne Williams,
awilliam@bates.edu

Meggendorfer's Dream

Joel Stern
Los Angeles, California

The May issue included Meggendorfer's Dream, a poem with movable illustrations by Lothar Meggendorfer. This illustration is the back side of one of Meggendorfer's illustrations showing the movement design.

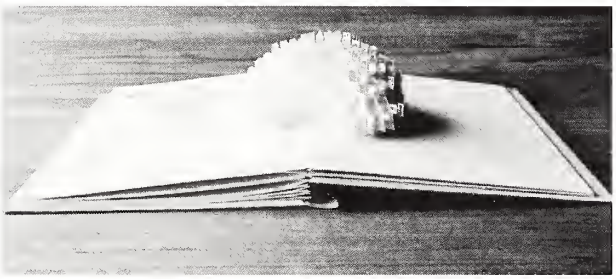


European Miscellania

Theo Gielen
The Netherlands

A New Brain book

The Dutch graphic designer Moon Brouwer has made *Boven Kamers* (Upper Rooms), a pop-up book about the human brain. The six pop-up spreads offer a journey through the brain and its various functions. They show the basic functions like the control of our breathing and heartbeat, in the oldest brain areas which lie deep inside the brain; the special qualities of the left and right hemispheres; and the complex functions, like reading, writing and singing, in the cortex, the outer layer of the brain. The pop-up models are life-size, three-dimensional representations and give biological information about the brain. The text has been prepared by scientists Dr. Gerard J. Boer of the Netherlands Institute for Neuroscience, and Prof. Dr. Harry B.M. Uylings of the Medical Centre of the Free University Amsterdam. It is only available in Dutch.



Boven Kamers

All the pieces of the pop-up models are carefully laser-cut and show lots of details–often with their denominations cut into the models as well. The cuttings have been done by the Dutch paper artist Ingrid Siliakus and will puzzle the reader with their intricacy. All together it is a wonderful work, a great medical contribution. Produced in a limited edition of fifty (hand-made) copies, it is only available from the artist. See pictures of the book and a video demonstrating all spreads at: http://bit.ly/1aEjoHl. (Thanks to Kees Keijzer who saw a copy at the bookshop Eerste Bergense Boekhandel and alerted me).

Catalog for Sale

The Boutique du livre animé in Paris is now offering a limited number of copies of the catalog *Pop-up Art* that accompanied the exhibition of that name earlier this year in Seoul, Korea. The catalog offers a full color, illustrated survey of the history of (European and American) movable and pop-up books based on examples from the collection of the local collector and connoisseur Kyong Guy Hong. The 149-page book, with text both in Korean and English, is available for € 30.00 plus postage.
Contact chezleslibrairesassocies@gmail.com.

Pop-up Art

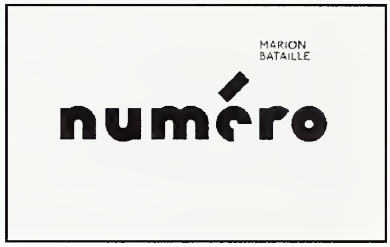
German Pop-up Exhibit

With a festive gathering beginning the evening of October 10th, the exhibition of movable and pop-up books from the collection of Hans Hartung will be opened in the paper museum Alte Dombach in Bergisch-Gladbach, Germany. The title of the exhibit is Bücher in Bewegung (Books in Movement). On display will be a cross-section of the collection, both historical and contemporary highlights of the genre, as carefully assembled in the course of many years. It will be available until the end of March, 2014. For more information see the museum's site at: http://bit.ly/18vtEke.

On Saturday, October 19 a meeting of Dutch and German collectors and paper engineers (organized by Ulrich Tietz) will take place at the museum.

6th Salon du Livre Animé

The event for which "tout pop-up Paris" assembles, the yearly *Salon du livre animé* as organized by the *Boutique du livre animé*, will be held this year on November 21, from 18.30 hours onwards. Held at the premisses of the Boutique in the Rue Pierre l'Ermite, the *crème de la crème* of French paper engineers will secure their presence. Special attention will be paid to the bestselling couple Anouck Boisrobert and Louis Rigaud whose new pop-up book *Océano* (Under the Ocean) appeared this spring; and to the new pop-up book of Meggendorfer Prize-winner Marion Bataille. Her new pop-up book *Numéro* will appear in October. A video that demonstrates this new Bataille book can be seen at: http://bit.ly/132MUAd. In addition, all of the other "names" who will publish new projects this fall will be there for a chat, a signature, and to show-off of their work-in-progress. Come also for a good glass of wine, offered by the hosts Thibaut Brunessaux and Jacques Desse at 3 rue Pierre l'Ermite, F-75018 Paris.



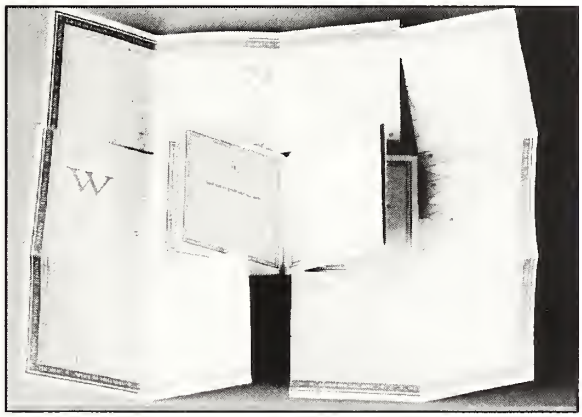
Numéro

Océano

Book Arts Collection
University of Nevada, Reno

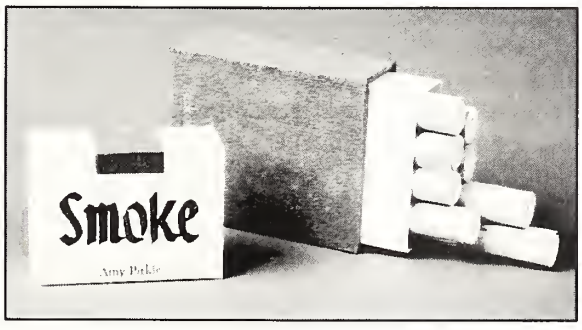
Ann Montanaro Staples

On a recent road trip, while traveling from California back to my home in Utah, I had the opportunity to visit the library at the University of Nevada in Reno. It is located in heart of the beautiful campus, surrounded by spectacular mountain and city views. The Knowledge Center was opened in 2008 and is "one of the most technologically advanced libraries in the world." The 300,000 square foot classical red brick building mirrors the architecture of much of the rest of the UNR campus which was established in Reno in 1885.



You Are Here

Within the Knowledge Center is the Special Collection Department, home of The Book Arts Collection. It contains books documenting the history and development of printing, materials that exemplify the contemporary art and craft of bookmaking, and books dealing specifically with the various aspects of book design and production. The collection includes printed books dating from the 15th century, including works printed by the early European masters of the craft. Contemporary fine bookmaking is represented by an extensive collection of books produced by presses throughout the United States and Europe. This part of the collection includes traditional letterpress books with classical typographic design and illustration, along with more avant-garde, non-traditional work, and artists' books.



Smoke

The collection provides a wide range of books representing the work of significant presses, designers, typographers, and illustrators, in an effort to give students and researchers the best examples of the contemporary art and craft of bookmaking.

Of particular interest to me were the artists' books with pop-up and movable pages. The collection has a rich variety. Most of the books were available to browse on open shelves within Special Collections and I found the staff both helpful and enthusiastic as they assisted me in locating the types of books I wanted to view. The collection includes nearly a dozen of Julie Chen's wonderful books as well as those by many other well-known book artists: Carol Schwartzott, Lois Morrison, Jill Timm, Susan Joy Share, and Susan Angebranndt, as well as books prepared by students of Kitty Maryatt at the Scripps College Press.

More than 150 artists' books from the collection can be seen as part of the Mountain West Digital Library (http://mwdl.org/collections/1826.php). A few examples from the collection give an idea of the range of artists' books. *Oh, Give Me a Home,* created by Alicia Kim in 1995, is a carousel book. The six sections are each framed by a border of rope and cattle brands and the words from one line of the song, Home on the Range. Each frame reveals three layers of

Oh, Give Me a Home

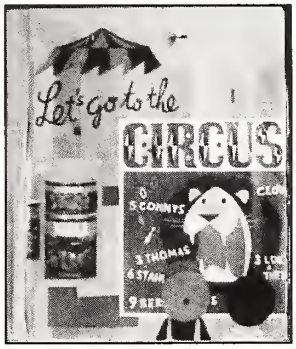
cut out, color laser prints of a western scene. *Smoke* by Amy Pirkle is a carton of paper cigarettes. Each of the eight cigarette scrolls unrolls with a part of a passage from a short story that represent different memories of her grandfather, who died from lung cancer. *You Are Here* by Julie Chen (1992) is an accordion fold book enclosed in a blue cloth box fashioned like a compass on a braided string. *Nevada: A Never Never Land Pop-up Book* (published by Seven Deadly Sins Press in 1971), cataloged as "Nevada-juvenile literature," includes pop-ups of a hand-pulled slot machine and a brothel. Everything's different in Nevada!

Theiner and Lukeš, continued from page 1

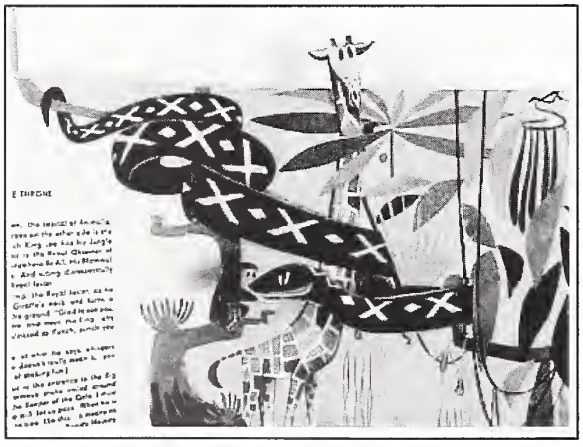
Much more has been written about the author George (Jiří) Theiner, although none of the published material includes any mention his contributions to movable books. He was an author "who devoted much of his life to promoting Czech literature abroad and drawing attention to the corrosive power of censorship."[2] The Theiner Award is annually presented in his memory for the promotion of Czech literature abroad.

Lion and His Friends

Theiner was born in Prague in1926. Both of his parents were Jewish and intensely patriotic towards Czechoslovakia. They fled the country in 1939 shortly after the German occupation. As soon as war broke out, George's father joined the Czechoslovak army in Britain. This meant that George spent his teenage years in England. He returned to Prague after the war at age eighteen and joined the Czechoslovak News Agency. After 1948 he was thrown out and sent to the coal mines. This was because, once the Communists came to power, he was perceived as untrustworthy, having grown up in the west. He spent three years there and then returned to Prague. In the latter part of the 1950s he joined Artia, a publishing house in Prague, and in 1962 he took a risk and decided to go freeance, earning his living as a translator of fiction and poetry.[3]



Let's Go to the Circus



A Visit to Animalia, inside

It would have been during this freelance period that he wrote the stories for the following movable books (the number after the date is the series number):

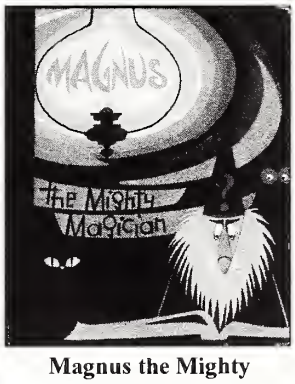
Adventures of Toby the Sea Horse. 1965. (438)
A Day at the Farm. 1964. (436)
Fleetfoot the Fawn. 1964. (439)
Let's Go to the Circus. 1963. (434)
The Little Polar Bear. 1964. (437)
Magnus the Mighty Magician. 1964. (435)
A Visit to Animalia. 1963. (432)
Who's Who at the Zoo. 1964. (433)

Fleetwood the Fawn

After the 1968 Soviet invasion of Czechoslovakia, he returned to Britain as he "didn't want his children growing up in what he foresaw as being very hard Stalinist times." He spoke perfect English, without an accent, and had friends there. It was while living in England that he became associated with the *Index on Censorship*. The magazine, begun in 1971, was issued six times a year and concentrated solely on censored writers and intellectuals. It was written of Theiner "that he laid the ground for a lot of activism, a lot of consciousness about freedom of speech everywhere."[4]

George Theiner died in 1988 at the age of 60.

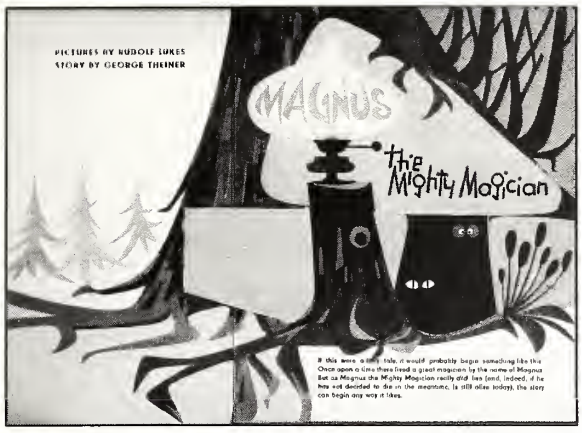
Magnus the Mighty Magician



Magnus the Mighty Magician

Magnus the Mighty Magician is typical of the eight books in the Bancroft series created by George Theiner and Rudolph Lukeš. The soft covers of this book, as well as the others in the series, measure 22 by 18 cm. The text has six folded spreads held together by a cord. The illustrations are colorful, flat, and bold and the movables are very simple with tabs that move from side-to-side as the page is turned.

FIRST SPREAD
Illustration: The first two pages are a wooded scene. As the front cover is opened, a rectangular tab behind the tree stump is pulled aside revealing two sets of bright red and yellow eyes shining behind a tree.



Magnus the Might Magician, first spread

Text: If there were a fairy tale, it would probably begin something like this: Once upon a time there lived a great magician by the name of Magnus. But as Magnus the Mighty Magician really *did* live (and, indeed, if has not decided to die in the meantime, is still alive today), the story can begin any way it likes.

SECOND SPREAD
Illustration: Magnus stands on a ladder observing his magic potions while the cat, dog, and owl stand watch nearby.

Second spread

Text: Now Magnus was not only a great magician - he was in fact the greatest magician that ever was (or as he said, and it would be most discourteous not to believe him). He lived in a huge cave deep in the heart of the deepest forest among the highest mountains beneath the bluest skies (except when it rained the wettest rain, or snowed the whitest snow, or hailed the biggest hail.) With him in the cave were his three animal friends - Raoul the Owl (he was French and hooted with a pronounced accent), Catastrophe the Cat, and Caninus X. Dogsbody, a dawg [sic] from Houndville, Texas, U.S.A. They were all the very best of friends, except when they quarrelled, which was very often, and they lived together in perfect harmony (unless, of course, they happened to be quarrelling). And Magnus the Magician looked after them, talked with them, and took them out walking in the forest, spending the rest of his time reading his magic books, mixing magic potions, muttering magic incantations, casting magic spells, and generally behaving like a magician.

"You wait," he kept telling his three friends. "I am the greatest magician that ever was, and I shall see to it that you have everything you need to live in comfort and prosperity. You have but to name your wish and it shall be fulfilled."

"Merci," said Raoul the Owl, who was very careful of his manners but kept forgetting his English.

"Gee, that's swell!" said Caninus X. Dogsbody.

"I'll believe it when I see it," said Catastrophe.

THIRD SPREAD
Illustration: A quizzical Magnus is studying his enormous magic book, again under the watchful gaze of owl, cat, and dog. As the book page is turned, a page of the magic book opens.

Third spread

Text: "*Oh la la*, pray do not be so rude to our good magician!" Raoul the Owl rebuked him.

"Sure, that ain't no way to talk!" Caninus X. Dogsbody joined in.

"Why don't you fellows do me a favour and mind your own business?" asked Catastrophe.

"Come, come, my friends," said Magnus the Mighty Magician. "You really mustn't quarrel, you know. Now, just tell me what each of you would like most and I shall fulfil your wish."

"Alors, if I many be so bold, Monsieur magnus, I should vairy [sic] much like to be turned into an eagle for a day or two. I'ave always pondered and wondered what eet ees like to be an eagle, and eef eet ees not troubling you too much, I would be much obliged eef I could try eet."

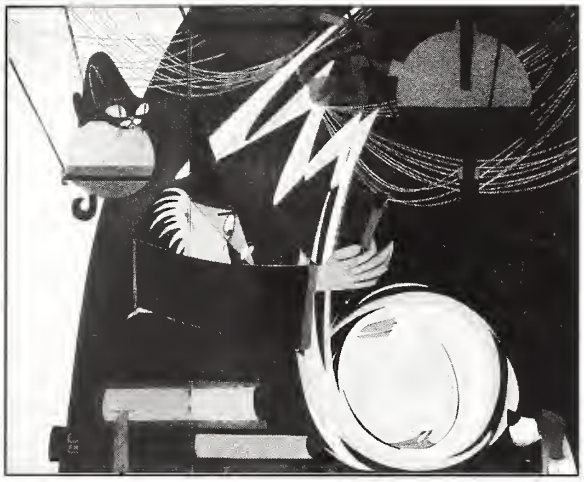
"With the greatest of pleasure, my dear Raoul," replied Magnus the Mighty Magician." Now, let me see: How to Turn An Owl Into An Eagle," he said to himself

as he searched in his enormous magic book. "Yes, here we are, page 12,643. Well, that is easy enough."

He took Raoul off his shoulder, where he was fond of perching, and placed him on the table. Then he closed his eyes, stretched our his arms, and muttered:

"Abracadabra, fiends fair and foul, Now make an eagle of this owl!"

FOURTH SPREAD
Illustration: Magnus is attempting to grant the owl's wish to be turned into an eagle. The right arm of Magnus slides from side-to-side and, in the circle, the owl is replaced by a "stupid-looking goose."



Fourth spread

Text: There came a flash of lightening and a roll of thunder — and instead of Raoul the Owl there was a stupid-looking goose waddling about the cave, gaggling with a strong French accent:

"Eet ees strange to be an eagle, vairy strange indeed!"

"Oh dear, oh dear!" said Magnus the Magnician.

"Gosh!" said Caninus X. Dogsbody.

"As if I didn't know!" murmured Catastrophe.

"Never mind," said Magnus the Mighty Magician a little more cheerfully. "I shall turn him back into an owl easily enough later. Now what would you two like me to do for you?"

"Well, I guess it would give me real pleasure to have this bone that I've kept for my supper turned into a big, juicy steak, if that ain't askin' too much, Magnus."

"Nothing could be simpler, my dear Caninus," replied Magnus the Mighty Magician. He opened his enormous magic book again, turned to the chapter headed "How to Turn A Bone Into A Juicy Steak", closed his eyes, stretched out his arms, and muttered:

"Abracadabra, Candelabra, demons make no mistake, Turn this bone into a steak!"

FIFTH SPREAD
Illustration: As Magnus tries his magic again, he raises both of his arms in an attempt to turn a bone into a steak. Instead, he gets a gramophone. The two-part tab action moves the arm of Magnus up and down and gramophone replaces the bone in the die-cut circle.

Fifth spread

Text: There came a flash of lightening and a roll of thunder — and instead of the bone there was a very, very old-fashioned gramophone standing in front of Caninus.

"Oh dear, oh dear!" said Magnus the Mighty Magician.

"*Oh la la*!" gaggled the goose.

"Gosh!" gasped Caninus X. Dogsbody.

"I might have told you so!" murmured Catastrophe,

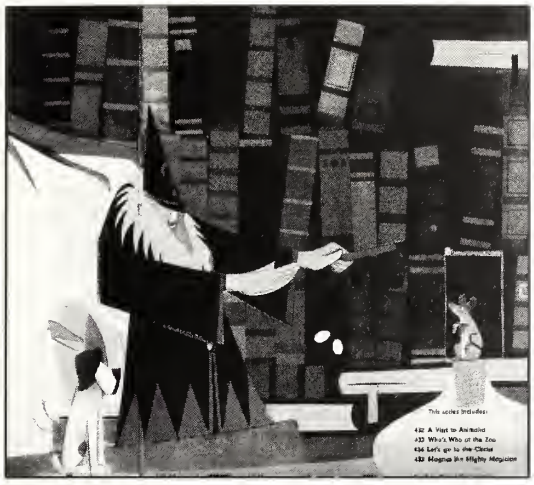
"Never mind," said Magnus the Mighty Magician a little more cheerfully. "I shall give you something else to eat in a minute, Caninus. But what can I do for you, my dear Catastrophe!"

"You can leave me alone, that's what you can do," replied the cat, who was afraid he might be turned into a mouse, or a human being, or something equally repulsive.

Magnus the Mighty Magician was a very good-natured and patient sort of magician indeed, but this was a little bit too much even for him. He grew red in the face at this fresh piece of impertinence, his beard shook as if it had been ruffled by the wind, and his glasses fell right off his nose. Without stopping to look into his enormous magic book he closed his eyes, stretched out his arms, and in a voice that trembled with anger, he muttered:

"Abracadabra, make a rat, a bat, or something even worse than that of this obstreperous, cheeky cat!"

SIXTH SPREAD
Illustration: A somewhat frustrated Magnus attempts yet again to change his "friends." His outstretched arm slides aside as he faces a "big grey rat."



Sixth spread

Text: And this time, strange to say (perhaps it was because he was so very, very angry with Poor Catastrophe). This time was no lightening and no thunder, but instead of Catastrophe there really stood in front of them a big grey rat.

Since this is the last page of our story, we shall now never find out whether Magnus the Mighty Magician succeeded in changing his friends, Raoul the Owl and Catastrophe the Cat, back again, and in giving Caninus something more appropriate for his supper than a very, very old-fashioned gramophone. But no doubt he did, because otherwise this story would not have had a happy END

Notes
[1] http://bit.ly/Ubaydr. November 19, 2012.
[2] http://nyti.ms/SZMC9l. November 19, 2012.
[3] http://bit.ly/Tcbxdm. November 19, 2012.
[4] http://nyti.ms/SZMC9l. November 19, 2012.

SAVE THE DATE

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2014 Conference

Philadelphia, Pennsylvania

September 18 - 20, 2014

Pop-up advent calendars, continued from page 2

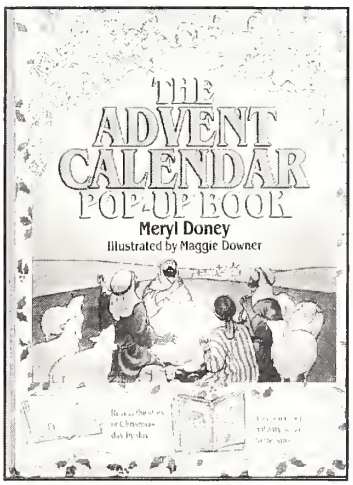
Christmas at Bunny's Inn differs from the ones above as it is a hard cover book without text. It is 3-D model of a cozy, old fashioned country inn where happy bunny families are gathering together to celebrate the holidays. Twenty-four flaps open, showing colorful views of the bunnies preparing for the festivities.

Christmas at Bunny's Inn

Voitech Kubašta's *Prelude to Christmas* has eight pages of text with a double-page pop-up including a Christmas tree, Santa's workshop, sleigh, reindeers, and a snowman. The doors and windows can be opened to find gifts.

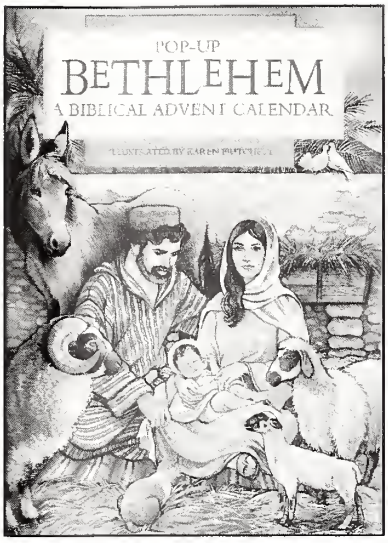
Prelude to Christmas

The Advent Calendar Pop-up Book by Meryl Doney includes two numbered flaps on each page leading to the final double-page pop-up nativity. A similar construction was used by Sheila Moxley in *The Christmas Story.*



The Advent Calendar Pop-up Book

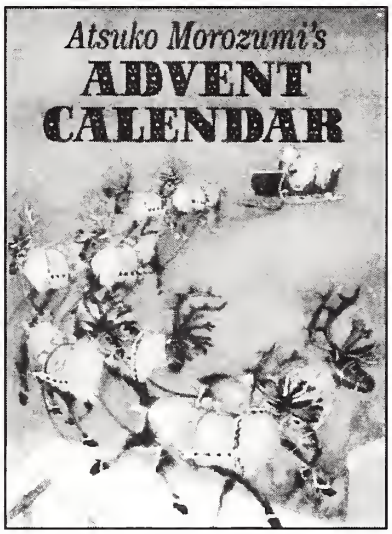
Tasha Tudor's *A Book of Christmas* includes six double-page pop-up spreads. The pop-up street scene has numbered windows throughout the buildings and landscape, which open to disclose other characters.



Pop-up Bethlehem

Pop-up Bethlehem is a four-panel, soft cover, pop-up panorama that stands up to display "one starry night in Bethlehem." The numbered flaps are placed throughout the illustrations and biblical scriptures are printed on the backs of the flaps. The *Victorian Advent Pop-up Book* is also a panorama book. It has three sections that fold down to display a three-dimensional Victorian street scene. When the twenty-fourth tab is pulled, a light atop a Christmas tree glows and the music of Silent Night plays. The only text in the book is the poem The Twelve Days of Christmas printed on the back of one of the illustrated panels.

Santa's Christmas Countdown is a vertical panorama. A ribbon attached to the front cover is used to hang the calendar. When the covers are opened, there is a picture of Santa in his workshop accompanied by a few paragraphs of text. The illustrated page inside the front cover lies flat while the page inside the back cover opens at a right angle so the other three pages sit flat on a table. The scene is set inside a two-story house with Santa's sleigh on the roof. (When the ISBN for this book is searched online, the result is a book with the title *Atsuko Morozumi's Advent Calendar* published in 2003 by Brighter Child. Mathew Price is identified as the author. The book in my collection with this ISBN does not list Price or anyone else as the author. The WordCat cataloging record assigns the ISBN to *Santa's Christmas Countdown*.)



Atsuko Morozumi's Advent Calendar

Pop-up Advent Calendars

In my research I have identified that, over the last fifty or sixty years, at least eighty pop-up advent calendars have been published by more than two dozen publishers. Some of the publishers appear to have only done one or two calendars; others have issued many, many more. Since few of the calendars have names or titles, grouping the calendars by publisher it seems to be the clearest way to categorize them.

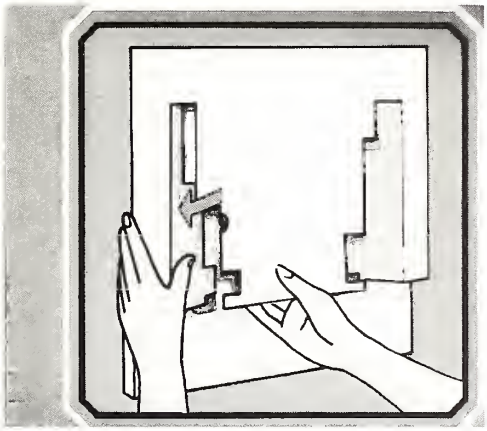
GEMO is one of the most prolific of these publishers and many of their calendars are similar in size and design. Made in Denmark, all the ones I have seen are

GEMO calendar in package. Santa in sleigh

marked "GEMO from Denmark. Exclusively designed by George Moldow." From the calendars I have in my own collection, and what I have viewed online, I have collected descriptive information for more than two dozen calendars. They all have in common a very colorful, charming style, and are three-dimensional objects, most with grommet-hinged, tab-operated parts. But, describing them and differentiating one from another is difficult. Writing a description is further complicated when the only information comes from an online book seller. None of the calendars are dated but they do have a product code printed in tiny, faint print on the face of the pop-up. So, if information about the codes were available, it might be possible to date them. Typically, the large (33 x 40 cm.) calendars are illustrated with round-faced, blue-eyed, happy, playful children. The standard format is a flat calendar that opens into a three-dimensional scene when the bottom of the illustration is extended to form a shelf-like base. All of the calendars I have seen have tab-operated movable parts incorporated into the pop-up. The small children in these scenes do things like help Santa prepare his airplane, chop wood and shovel snow, assist Santa with preparing gifts, and help to load gifts onto Santa's ship. Sometimes elves take the place of children in these scenes and they are equally cute and helpful. One GEMO calendar in my collection is a smaller size (32 x 25 cm.), has only one fold-down step.

In that example the children are riding on a snowy water wheel that rotates from side to side as the tab is moved. In a similar one, seen only online, the children are riding on a windmill. Another calendar, again seen only in online images, includes familiar Disney characters: Mickey, Dumbo, Pluto, Pinocchio, Donald Duck, and the three little pigs.

Petzold & Aulhorn of Hamburg, Germany issued a 3-D calendar (13 x 13 cm.) that originally contained twenty-four small chocolate pieces in plastic shells behind each of the windows. The calendar features Santa riding in a sleigh that is being pulled by reindeer. When the tab on the side is pulled, Santa and the reindeer move back and forth. Printed on the small tab are GEMO, the company logo, and "made in Denmark." This calendar is unusual as it can be hung on the wall or, because of its box-like shape, placed on a shelf.



Petzold & Aulhorn. Assembly instructions on the back of the calendar

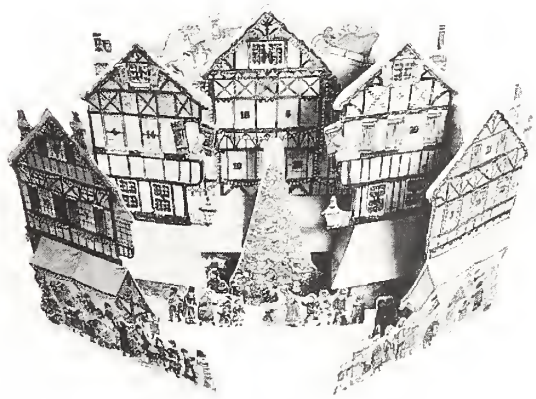
In the late 1950s and 1960s German publisher Richard Sellmer issued a dozen or more pop-up advent calendars, all similar in size and style. Many are three panel panoramas that unfold to a 70 cm. display with pop-up pieces extending from the two side panels. Small numbered windows are hidden within the beautiful, detailed scenes. The calendars have a product code on the face and a date under the pop-up. Printed on lightweight cardboard, the scenes are backed with unadorned, thin white paper. Among the different calendar scenes are a forest nativity, a festive holiday street scene, a nineteenth century street scene with a horse-drawn carriage, Bethlehem, and Santa Claus. Each of the lovely calendar scenes is dusted with glitter.

Richard Sellmer. Nativity

E.O. & Co. (Erik Olsson & Co.) is known to have published at least three advent calendars in the 1950s or 1960s. Made in Sweden, they differ in style. The first is a traditional wall calendar (23 x 30 cm.) with a three-dimensional scene on the top half and numbered advent flaps on the bottom. The picture on top is a wintery scene with a wooden house, skier, and man holding a tree, while the bottom half has numbered flaps decorated with animals and birds. Is is signed by Swedish book illustrator Erik Forsman (1916-1976). The design, sizes (25 x 33 cm), and illustrations of the other two calendars are very similar. Each has a large house that pop-ups from the center of the two covers. Santa is in both of the wintery scenes with jolly elves. Numbered gifts appear on flaps in the foreground of each.

Two additional German publications have been found by "Carlsen Verlag GMBH-Hamburg." Issued without publication dates, both of these probably date from the 1950s or 1960s. One of the calendars has a pop-up scene with Santa riding in a reindeer-led sleigh surrounded by children in red hats who are singing, sleigh riding, and playing musical instruments. The second has Santa in the chimney with a bag of toys while nearby, in front of the house, unobservant children sing and play.

Set inside the stable, John Bradford's advent nativity scene (27.5 x 18.5 cm) has numbered flaps on the roof. When folded, the front and the back covers display a night scene, the words "Merry Christmas" printed in different languages, and assembly instructions are included. This was probably issued in the 1960s.



Babalu. Market Scene 3D Popup Advent Calendar

The First Christmas is a Hallmark Cards calendar that was printed in Japan in the 1960s or early 1970s. Illustrated by Pascolini, the 28 cm. card is a four-page panorama with a double-page pop-up stable between the

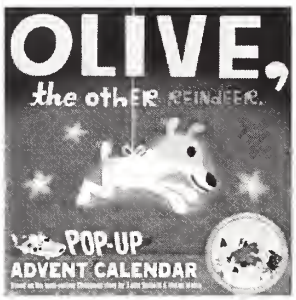
first and second pages. The final two pages have twenty-four punch-out pieces (people, trees, animals) that are to be added, day-by-day, to complete the scene. Hallmark issued another pop-up nativity scene with an angel that extends above the stable and three wise men as separate forms to stand beside the mother and child. The numbered windows are incorporated into the background.

Babalu has published several pop-up advent calendars that are currently available. Their *Carousel Christmas Tree* becomes a four-section tree when the covers are tied together. Illustrated by Laura Weir and paper engineered by Geoff Rayner, this 35 cm. tree has flaps on the branches that open to show Christmas surprises. Like many of the other calendars, the only credit and publication information is printed on the packaging, so if it is separated from the calendar, all documentation is lost. Their *3D Popup Nativity Advent Calendar* is 30cm. high and the nativity scene stands out when the covers are opened. *Market Scene 3D Popup Advent Calendar*, illustrated and paper engineered by Linda Birkinshaw, has a large Christmas tree in the town square, which is surrounded by people. Geoff Rayner paper engineered a large, four-level Edwardian house for *The Night Before Christmas*. Illustrated by Katy Jackson, this 33 cm. construction has windows hidden in the highly detailed rooms.

Chronicle. Yuletide Carolers

One of many recent pop-up advent calendars is Maïte Roche's, called simply *A Pop-up Advent Calendar.* Published by Ignatius Press, it includes a loose forty-six-page *Companion Booklet* that tells the story of Advent and includes inspirational thoughts and Bible verses for each day. The pop-up itself is initially a simple scene, but, as the twenty-five windows are opened and the flaps are lifted, additional figures fill the scene.

Abram's 2008 contribution, *24 Penguins Before Christmas,* is based on the book *365 Penguins*. It is a diptych-style pop-up advent calendar featuring the house and family from the story. Included with the calendar is a miniature book giving door-by-door explanations, all in silly rhyme.



Chronicle. Olive, The Other Reindeer

Since 2007, Chronicle has issued four pop-up calendars with paper engineering by Ray Marshall. The first, *Olive, The Other Reindeer*, by J. Otto Seibold and Vivian Walsh, opens with a large Santa castle in the center of the illustration, surrounded by numbered flaps that open to reveal stand-up figures that complete the scene. In 2008 they offered *Eric Carle's Dream Snow*, in design and size much like Olive: A tree opens in the center, watched over by a large Santa and surrounded by gift boxes. Each of the numbered tabs includes a punch-out piece to decorate the tree. The pop-up scene in *Winter's Night* features a squirrel sitting on a tree limb. Inside the tree's trunk can be seen a decorated Christmas tree. Sparkly stickers under each window are used to decorate the winter scene. *Yuletide Carolers* is Chronicle's 2013 advent calendar and is publicized as having pop-ups of caroling animals in a decorated town plaza with punch-out animals and ornaments for embellishing the scene.

Caspari. Santa with tree and animals

Four contemporary calendars from Caspari are notable. The cat's castle is a whimsical piece illustrated by Gisela Buomberger, with happy, musical cats set in a snowy European village. The calendar opens with four staggered layers of scenery enhanced with tab-operated mechanicals. Caspari's deep turquoise nativity is more traditional with the three wise men surrounding Mary and the baby Jesus. Straying far from the traditional is *Santa's Ark.* Illustrated by Dana Strange, it is designed to sit on a tabletop. In another unusual rendition, (title unknown), an aged Santa is carrying a tree to a snowy hillside where he is surrounded by a variety of animals including dogs, sheep, deer, and a giraffe.

The Metropolitan Museum of Art. Avian Holiday

Avian Holiday from The Metropolitan Museum of Art has a pop-up tree with twenty-four bird ornaments to attach to the tree. The calendar is based on the 1953 watercolor by American artist Adolf Dehn. A triptych-style pop-up scene of ice skaters beneath the tree at Rockefeller Center is the centerpiece of *Christmas in New York*. The numbered flaps open on each side to reveal New York holiday moments. In *The Christmas Tree*, the museum's magnificent annual Christmas tree is adorned with Neapolitan creche figures. Unfolding the numbered flaps on the sides of the tree reveals a detailed view of the figure with information about it. Set in a starry night, *The Cloisters Museum and Gardens* is a freestanding pop-up featuring the outside of the museum. Opening the windows of the calendar reveals works of art from the collection of art and architecture from medieval Europe. The Met's 2013 addition is the *William Morris Tapestry Pop-up Advent Calendar* featuring a pop-up detail from The Adoration of Magi, a tapestry by Morris & Co. Opened, this calendar measures 33 x 32 cm.

The Metropolitan Museum of Art.
William Morris Tapestry Pop-up Advent Calendar

Pop-up Advent Greeting Cards

In 2001 ArsEdition produced four, three-dimensional advent calendar greeting cards. Illustrated by Daniele Winterhager, each of the small cards (14 x 11 cm.) has a simple pop-up scene, gold adornment, and small numbered windows. While there may be many others, these are the only ones I have been able to identify. A do-it-yourself pop-up advent card is available on Ray Marshall's website at http://bit.ly/1bAy0KB.

In recent years the concept of the advent calendar has broadened to include many different kinds of countdown calendars and can be used to count down to any event imaginable—birthdays, Hanukkah, Easter, Halloween, graduation, last day of school, retirement, etc.—but my research has not found any of those that include pop-ups.

This is an ongoing research project and I would welcome additional Information about other publications and publishers.

Notes

1. Peschel, page 181.
2. http://en.wikipedia.org/wiki/Advent_calendar. July 16, 2013.
3. http://bit.ly/7Ham2V.

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Christmas at Bunny's Inn: A Three Dimensional Advent Calendar. By Wendy Watson. (Philomel Books, 1984). 9780399210907.

The Christmas Baby: With Nativity Pop-up and Advent Calendar. By Sally Wright . (Thomas Nelson, 2008). 9781400313013.

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Packaging label on Greek nativity

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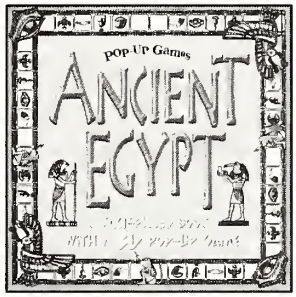
New Publications

The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only — not necessarily as recommendations for purchase.

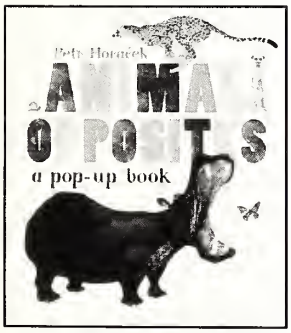


Ancient Egypt: A Fact-Filled Book with a 3D Pop-up Game. September. Arcturus Publishing. $17.95. 9781782121756.

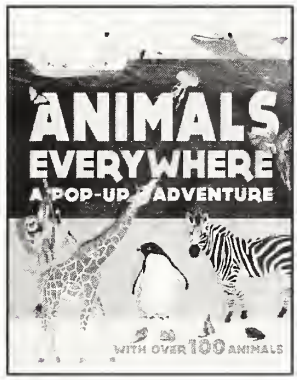
Angelina's Cinderella. October. Puffin. £6.99. 9780723270973.

Angry Birds Playground: Ca-cool Counting. Top That! £9.99. 9781782441960.

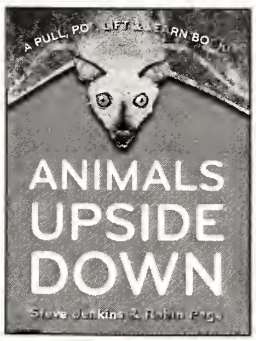
Animal Gallery. By David Pelham. September. Tango. £9.99. 9781857078336.



Animal Opposites. September. Walker Books. £10.99. 9781406342338.



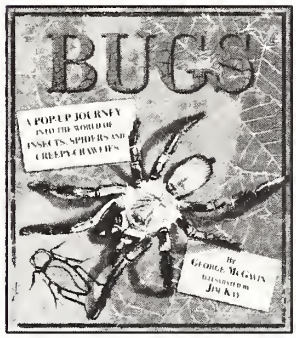
Animals Everywhere: A Pop-up Adventure. September. Sterling. $14.95. 9781454908128.



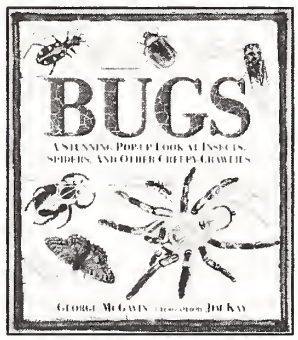
Animals Upside Down: A Pull, Pop, Lift & Learn Book! Houghton Mifflin Books for Children. $24.99. 9780547341279.

Are You Ready for Christmas? October. Templar. £9.99. 9781848779037.

Bugs: An Expedition Through the Undergrowth: Includes 5 Incredible Pop-up Scenes With See-through Layers. Silver Dolphin. $17.95. 9781607105367.



Bugs: A Pop-up Journey into the World of Insects, Spiders and Creepy-crawlies. Walker. £14.99. 9781406328738.



Bugs: A Stunning Pop-up Look at Insects, Spiders, and Other Creepy-Crawlies. October. Candlewick. $19.99. 9780763667627.

Busy Farm: Count to Ten. Tony Potter. $9.99. 9781906726720.

The Christmas Treasure Hunt: A Pop-up Book. October. Campbell Books. £9.99. 9780230768635.

Endangered Animals: a Pocket Pop-up. Walker Books. 9781406344844.
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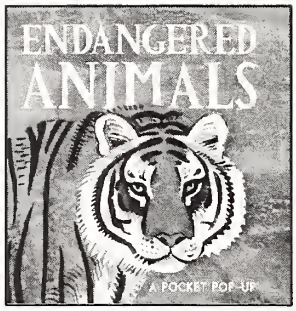

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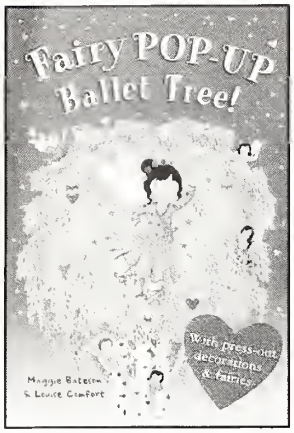

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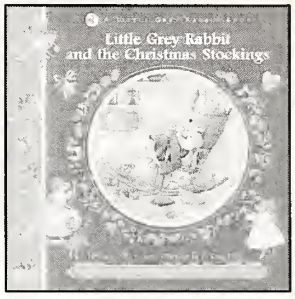
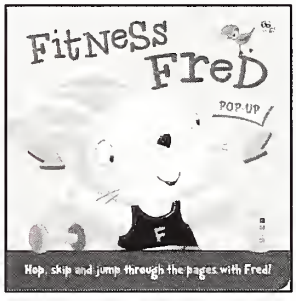
Little Grey Rabbit and the Christmas Stockings: A Changing Picture Book. Templar. £12.99. 9781848772557.





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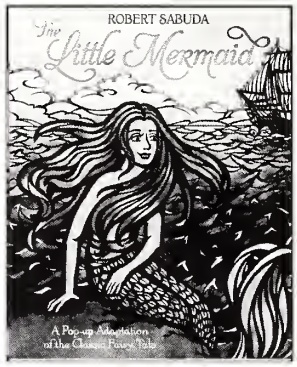
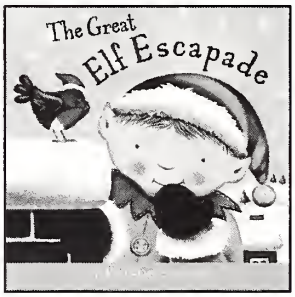


The Little Mermaid. By Robert Sabuda. October. Little Simon. $29.99. 9781416960805.
Also: Limited Edition. $250.00. 9781442450868.



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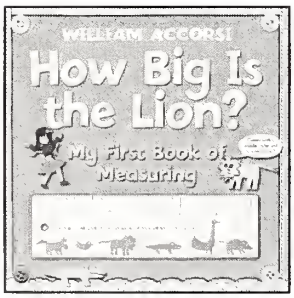

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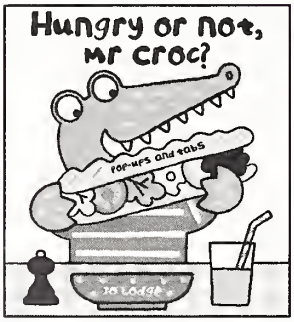
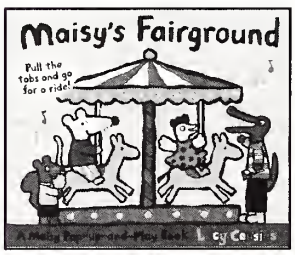
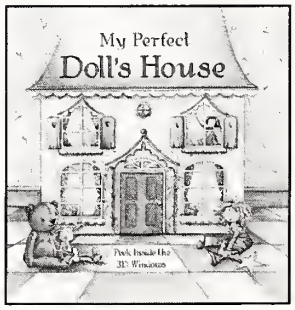




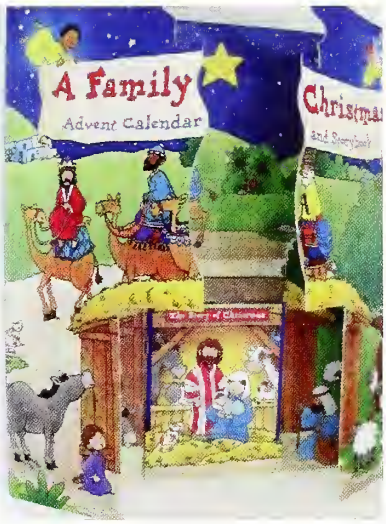
Maisy's Fairground: A Maisy Pop-up-and-Play Book. Candlewick. $17.99. 9780763664916.

Large Hadron Collider Pop-up Book: Voyage to the Heart of Matter. By Anton Radevsky. October. Papadakis. £24.99. 9781906506414.

My Perfect Doll's House: Peek Inside the 3D Windows. September. Armadillo. $16.99. 9781843229247.



A Pop-up Advent Calendar.
Ignatius Press



A Family Christmas.
Reader's Digest Children's Books

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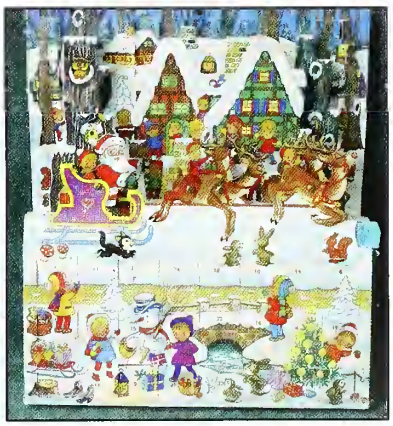
Erik Olsson & Co.

Christmas in New York.
Metropolitan Museum of Art

Cat Castle. Caspari



Petzold & Aulhorn. Held chocolates under flaps

Chapel. Richard Selmer

Carlsen Verlag GMBH

Moonlit Village. Richard Selmer

Erik Olsson & Co.

Pop-up Advent Calendars

The Night Before Christmas. Caspari

Carousel Christmas Tree.
Babalu, Inc.

The First Christmas.
Hallmark Cards

Eric Carle's Snow Dream. Chronicle

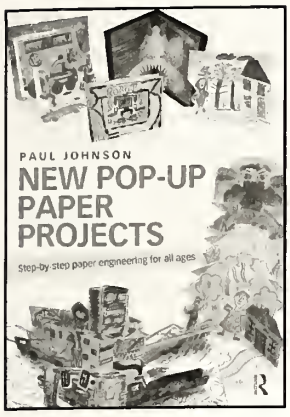
Nativity. Hallmark Cards

Santa in plane. GEMO

A Family Christmas.
Reader's Digest Children's Books

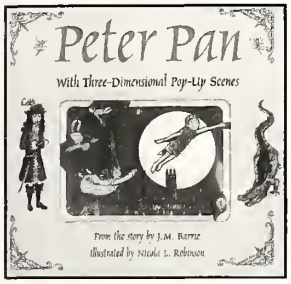
The Cloisters. Metropolitan Museum

Nativity. John Bradford



New Pop-Up Paper Projects: Step-by-step Paper Engineering for all Ages . By Paul Johnson. Routledge. $44.95. 9780415679312.

The Night Before Christmas: Peek Inside the 3D Windows. Armadillo. $16.99. 9781843229230.



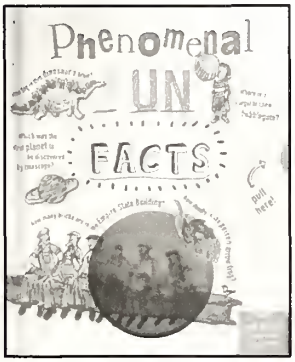
Numéro. October. Albin Michel. EUR 12,50. 9782226243577.

Océano. Helium. EUR 15,90. 9782330016043.

Peter Pan: With Three-dimensional Pop-up Scenes. October. Tango. £16.99. 9781857078282.

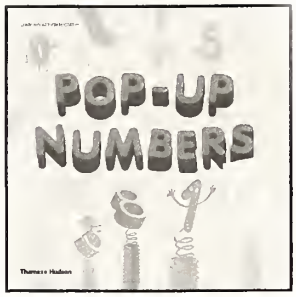
Paper Engineering for Designers: Pop-up Skills and Techniques. By Keith Finch. September. Thames & Hudson Ltd. $22.50. 9780500517031.

Peekaboo Pop-up: Christmas! DK Preschool. $9.99. 9781465409300.
Also: *Woof! Woof!* 9781465409294.



Phenomenal Fun Facts. Tony Potter. $9.99. 9781906726379.

Pop-up Numbers: 3-D Fun with Figures. By Courtney McCarthy. September. £12.95. Thames and Hudson Ltd. 9780500650219.



Pop-up and Play Farm: A Pop-up Gift Book! Campbell Books. Campbell Books. £14.99. 9780230767027.

Pop-up Pin Pon. Seuil Jeunesse. EUR 11,00. 9782021099201.
Also: *Pop-up Zoo*. EUR 9,90. 9782021080544.

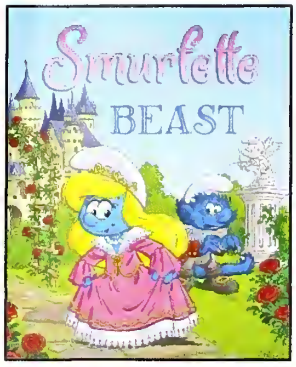
Rudolph the Red-Nosed Reindeer: Little Pop-up Song Book. Publications International. $18.98. 9781450853637.

Santa's New Suit. October. Templar. £7.99. 9781848777408.

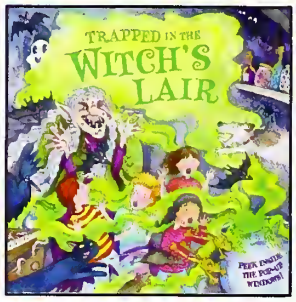
Scary Stingers. Minibeast Pop-up. Templar. 2011. $7.99. 9781743089828.

Silly Skeletons: A Not-So-Spooky Pop-up Book. Jumping Jack Press. $19.95. 9781605809861.

Transformers: The Ultimate Pop-up Universe. By Matthew Reinhart. October. LBKids. $37.00. 9780316186629.
Also: Deluxe Edition. $300.00. 9780316186636.



Smurfette and the Beast: A Smurftastic Pop-up Book. Simon Spotlight. $17.99. 9781442483170.

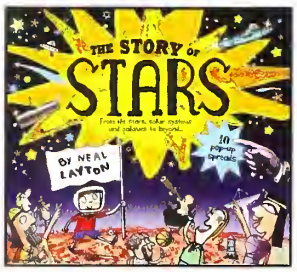


Trapped in the Witch's Lair: Peek Inside the Pop-up Windows! October. Armadillo. £9.99. 9781861473202.

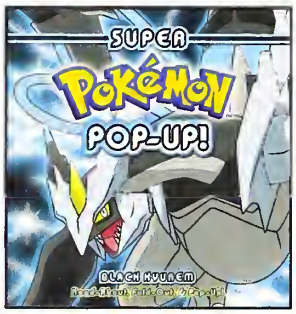
The Snow Queen: A Pop-up Adaption of a Classic Fairytale. By Yevgeniya Yeretskaya. September. $24.95. Jumping Jack Press. 9781605809557.

The Treasures of Venice Pop-up. September. Marsilio. 22.50. 9788831715027.

Tricky Treats: A Lift-The-Flap Spooky Story with a Pop-up Surprise! Silver Dolphin. £7.19. 9781607108948.



The Story of the Stars. October. Hodder Children's Books. £14.99. 9781444901122.



Super Pokemon Pop-up: Black Kyurem. Pikachu Press. $9.99. 9781604381795.
Also: *Super Pokemon Pop-up: White Kyurem.* 9781604381801.

Woodland Christmas: A Festive Wintertime Pop-up Book. By Yevgeniya Yeretskaya. September. Jumping Jack Press. $19.99. 9781605809540.

Toolbox. Pretend & Play. Silver Dolphin. $12.95. 9781607106364.
Also: *Firefighter.* 9781607106340.
On the Farm. 9781607106357.

The World's Fastest Animals: A Pop-up Look at the Earth's Swiftest Creatures. September. Arcturus Publishing. $17.95. 9781782121633.

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